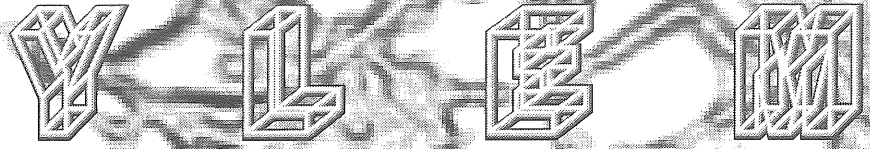


Artists Using Science and Technology

n e w s l e t t e r

Vol.16 / No. 6

MAY/JUNE



Lucia
Grossberger-Morales

ART & COMMUNITY

AN EXCERPT OF AN ON-LINE CONFERENCE ON ARTS WIRE.

In July of 95, I was invited to be the guest artist of the month on Anna Couey and Judy Malloy's conference on Interactivity on

Arts Wire. It was a unique cre-

1

ative experience. When I agreed to edit the Ylem Newsletter, I knew I wanted to do some kind of an on-line collaboration. It just happened that there was nothing planned for the

Interactive conference for the month of December so Anna and Judy agreed I could cohost an On-Line conference on Art and Community.

The final document that was produced in the conference was well over 40 pages. In editing it, I had

to make certain choices. I chose to maintain the integrity and style of the on-line conference and therefore include the beginning 2500 hundred words of the document.

I would like to thank Anna Couey and Judy Malloy for allowing me to have this on-line conference on their

Intereactivity Conference, Mark Petrakis for being the guest artist, all of the participants, Jo Falcon for proofreading and Jan Rindfleisch from the Euphrat Museum for providing the pho-

tographs of some artwork from Heartwork, a show at the Euphrat Gallery.

Dear Ylem members,

We have Ylem's 15th Anniversary is coming up and I'd like you to think about what you would like to do to celebrate. After all not very many art organizations live to 15! It looks like the celebration will be in late Sept or early Oct. We are still brainstorming about what kind of a party/event to have. Possibilities considered so far: a party/art event at the Exploratorium with a robotic telepresence hook-up perhaps with Eduardo Kac or other distant but telepresent members; a video hook-up to a remote site with some kind of playful mutual interaction going on; an event utilizing our performance and music artists; or all of the above in one huge death-defying extravaganza. Danielle Gaines has started a fund-raising process for this event and the possibilities are quite exciting. Volunteers please contact Beverly Reiser (415) 482 2483

Our on-line gallery, Ylem's Art on the Edge, has been in existence for over a year. We have been featured in SIGGRAPH 95, On Line Design, the FAVA On Line Festival, Leonardo, etc.. Our Scan Zone page carries recent news of members shows, awards, books, and so forth. Web Wonders has links to members other sites and we have just started a Web-o-tronic Gallery for interactive art works that make special use of web technology. All of this has been a grand experiment, but we need to adjust some of our strategies now to avoid burning out our hard working crew.

ON LINE GALLERY FEES:

1. a one time first link-up fee: \$30.
2. an update my site upload fee \$15. (for each update)
3. Members conversant with HTML can still write their own pages.
4. For those who are not, instead of paying Ylem to create your page, we will provide a list of Ylem members who create web pages professionally and you can deal with them directly. At present this includes:
Beverly Reiser, (510) 482 2483, beverly@idiom.com
Barbara Lee, (510) 436 5156, bitterbyte@aol.com

MEMBERS WHO WOULD LIKE TO BE ADDED TO THE LIST OF HTML WRITERS, please let me know by email. CONTACT: beverly@idiom.com (Beverly Reiser) or send digital info on floppies to: 6979 Exeter Dr. Oakland, CA 94611

PLEASE SEND ME NEWS OF YOUR ACTIVITIES for the inclusion in Scan Zone (the member news column at our web site) with a small picture (as digital information only please). CONTACT: beverly@idiom.com (Beverly Reiser) or send digital info on floppies to: 6979 Exeter Dr. Oakland, CA 94611

CALL FOR PARTICIPATION: ART ON THE EDGE IS LOOKING FOR WEB-GENERIC ART WORKS. This means participatory, interactive or the process of the work uses the technology of the internet especially well. beverly@idiom.com (Beverly Reiser) or send digital info on floppies to: 6979 Exeter Dr. Oakland, CA 94611

**"THE NEW BIG BANG: WHAT WILL BE THE CULTURAL
REPERCUSSIONS OF THE REVOLUTION IN COSMOLOGY?"**
WITH JOEL PRIMACK AND NANCY ABRAMS

Wednesday, March 13, 7:30 pm
McBean Theatre, Exploratorium
3601 Lyon St.
San Francisco, CA

FEATURING:

Joel R. Primack, professor of physics at the University of California, Santa Cruz, one of the world's leading cosmologists. Co-inventor of the theory of Cold Dark Matter, which set the agenda for cosmology for over a decade, he has in recent years been developing an improved version, Cold + Hot Dark Matter. He has also been using supercomputers to simulate theoretical universes and visualize the distribution of galaxies in them compared to the actual universe we observe, and during his talk he will show several super-computer video visualizations of the universe on the very large scale, and its origin and evolution. Earlier in his career he helped to create the Standard Model of particle physics, and also started the Congressional Science Fellowship program of the U.S. Congress.

Nancy Ellen Abrams is an attorney, writer, and composer whose undergraduate degree was in history and philosophy of science. She is the author of a forthcoming novel, *The Flower of Earth*, and a singer/songwriter who has released two albums, been featured on National Public Radio, and performed in fourteen countries including concerts at many scientific conferences.

PROGRAM:

Cosmology seeks not only to describe the physical universe, as astrophysics does, but to create a story, consistent with observational data, of how the universe came into being, how it is evolving, and what its—and our—likely fate will be.

Cosmology at the end of the twentieth century is in the midst of a profound scientific revolution. Now, so much data is flowing in from impressive new instruments that hardly any previous theory can survive. The alternative possibilities for the initial conditions of the Big Bang, and for the identity of the dark matter (the invisible 90-99% of the matter in the universe), are narrowing drastically. In a few years we may actually have humanity's first scientifically verifiable creation story.

Joel and Nancy are writing a book about this and its meaning for global culture. Their new course, *Cosmology and Culture*, at UC Santa Cruz won a John Templeton Foundation award. Hear Joel's personal perspective on the parts of the cosmic story that may impact the larger culture. Nancy, who seeks links between scientific and spiritual reality in the irreducible ambiguity of art, will perform her song *Alien Wisdom*. Joel will talk about ways that religious imagery can illuminate cosmology. For example, terms from Kabbalah fit as metaphors for certain fundamental concepts of the cosmological theories of creation called Inflation and Eternal Inflation. Nancy will perform *The Handwriting of God*, portraying the emerging scientific creation story on a mythic level. They believe cosmological ideas can help achieve a new perspective on the challenging transition humans face in the coming century—from exponential (inflationary) growth to a sustainable human relationship with our home planet. Nancy's concluding piece, *Faust's Angel*, treats the meaning of this transition on earth.

Eleanor Kent will have a solo show of Knitted Fractals and Computer Algorithms in San Francisco at *æon*, the new Gallery, Computer School, and Service Center at 1326 Castro St. near 24th St. in Noe Valley. These soft woolen hangings connect the complex technology of computers to the ancient tradition of handmade textiles. They are on display every day from April 1 through May 6th, noon to 11pm. More information and some images of her work can also be seen at the *æon* Gallery online: <http://www.aeon-media.com> or contact Eleanor Kent via: ekent@well.com...**Corinne Whitaker's** computer work has been purchased by the State Department for the U.S. embassy in Belarus, a former Soviet republic. The whereabouts of this work may change—Belarus has just reunited with Russia. Meanwhile, she has been invited to the State Department in Washington for a reception honoring the artists in the Art in the Embassies program...**Roger Ferragallo's** stereo mural, "Moonbase Six," has been reproduced on 4,000 24" sq. aluminum tiles to create a 18,000 sq. ft. ceiling. It is being installed on the ceiling in the ground floor entrance of the Stratosphere Tower & Casino in Las Vegas. The Stratosphere Tower itself will be approximately 1,100 ft high, the tallest structure west of the Mississippi...**Joan Truckenbrod**, Head of Chicago Art Institute's Time Arts Program, was on a panel at the national Women's Caucus for Art (WCA) conference in Chicago in February. At a regional WCA conference in Oakland, CA, **Trudy Myrrh Reagan** was a speaker in April... Hear **Bettina Brendel** and see her work at the international symposium, "Creativity and Cognition 2" at Loughborough University of Technology in England, April 30-May 3. Her computer art will travel in England for 18 months... "Arte Tecnologia," a spectacular exhibit at the Museu de Arte Contemporanea in São Paulo, included works by **Eduardo Kac** and **Artur Matuck**, who are both originally from Brazil... Attend a curated screening of **Barbara Lee's** video, "honeymOOn wOODs," and hear her speak at ATA in SF, May 10th at 8pm... **Joan Webster Price** was in a New York exhibit sponsored by Art-Science Collaborations, Inc. (ASCI)... **Therese Lahaie** was in "The Art of Light and Glass" in Walnut Creek, CA... **Gene Edwards** was in the "Photo '96 National Juried Exhibition"... **Nancy Freeman** was in "Digital Images," an invitational exhibit at Purdue University, had a solo show at Capital Gallery near Washington, DC, and was one of the few artists last year to receive a grant from the Virginia Commission for the Arts, for doing a 12-foot-long computer mural in Newport News, VA.

YLEM FIELD TRIP: SAN FRANCISCO GEOLOGY TOUR

Saturday, June 8th, 9 am-1 pm
Meet at Canessa Gallery, 708 Montgomery St., San Francisco

This Ylem field trip will begin with a display of geologic maps and stunning visuals at Canessa Gallery, and introduce our host, Ylem member Zach Stewart. Then we will proceed on foot and by Muni transit to sites of geologic interest all over the city, led by geologist Jo Crosby. Crosby is president of Jo Crosby and Associates, a consulting geotechnical firm in Mountain View. We will be following the example of the late Professor Wahrhaftig, author of the geology guide, "Streetcar to Subduction": He never learned to drive, but hit all the high points! Bring a bag lunch and \$3 for bus fare. Limited to 12 people, so you must **pre-register**. Call and leave a message with your **name, phone, and address**: Canessa Gallery, 415-296-9029; fax 415-392-4391.

Interactive Conference: Art & Community

72:2)

ABBE DON

07-DEC-95 14:56

I'd like to hear some war stories from the school front.

My experience at Drake

High in San Anselmo was that it's difficult to get folks to do what they haven't done before. Maybe it's the way

③ the system deters change, or the difficulty in getting new ideas implemented, but how can an artist come into a situation like that, and not want to wreak instant havoc?

72:3)

ABBE DON

07-DEC-95 15:01

Well, that's a new one. I type a response, post it, and it's attributed to Abbe Don. We are good friends, but no one's confused our thoughts to that degree before. Or maybe it's a new party game, "Who really said this?" In any case,

the respondent of this and the previous message is I, Mark Petrakis.

72:4)

ANNA COUEY

07-DEC-95 15:15

Welcome, Mark. That's some convincing drag:-) Whoops, I forgot to tell you how to change the name on the guest account! Will send you e-mail right now!

72:5)

ANNA COUEY

07-DEC-95 15:3

Now back to your post!

What's your story from the school war front? Where did you run into the resistance to change? I haven't worked in an artist capacity at a school, but am doing some consulting for the WELL on the SF CityLink project, which, among other things, is working to incorporate on-line conferencing into curricu-

lum. Which entails meeting with all kinds of people in the education hierarchy, and therefore months of development time, even though people are interested in the idea.

Your question of how an artist comes into this and gets something done is a good one. I've run up against it too; my conclusion so far is that since such work crosses disciplines, so too must our knowledge. But, I'm very curious to know more from others who've spent time in the community/public sphere.

72:6)

JUDY MALLOY

07-DEC-95 23:55

Is that spoonman in the Abbe outfit?

72:7)

ANNA COUEY

08-DEC-95 13:43

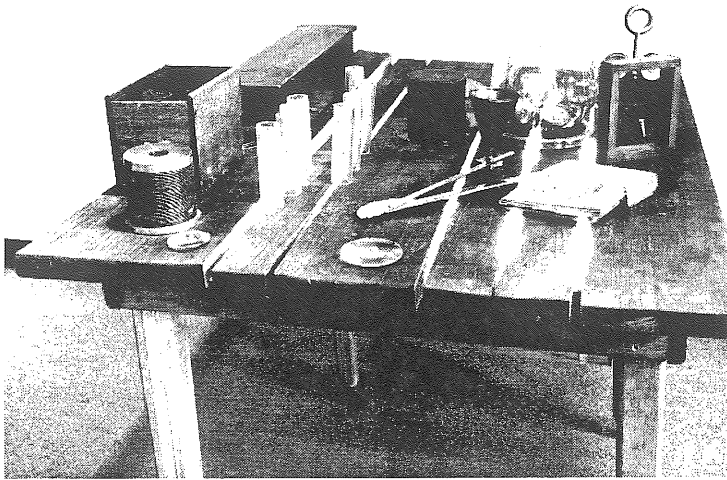
That is correct. I think his costume is changed now :-)

72:8)

MARK PETRAKIS

08-DEC-95 22:07

A year ago, I signed on to direct a project at Drake High School in San Anselmo. They have an ambitious three year old program of "Integrated Media Performance Studies" called ComAcad (The Communications Academy). It is an elective program for Juniors and Seniors that tries to integrate academics with media and performance training (video, audio, music, computers, plus theatre studies). Guest Artists are brought in to direct projects, and mine was specifically focused on tying all the various threads into one. This we did in the form of a show called "Electronic Home Theater, The Early Years". For those of you familiar with my COBRA LOUNGE shows, there were significant



Maria McVarish Table sculpture (internally lit) for Augustino Dance Theater performance *Camaraderie*, 1993, a collaboration of McVarish, Slobodan Dan Paich, and performance artist Mark Beaver.

similarities. Over the course of two weekends, it got a great response; the parents were jazzed, the students were stoked, the teachers were amazed, and the board was impressed.

There was much I will remember fondly about that process. So, what were the problems?

Basically, the problems had to do with going up against entrenched systems that are highly resistant to change.

1. From the student side, this

manifested in their unwillingness to take risks without first having the majority approval. Face it, teaching kids to roll over for approval and then suddenly asking them to think for themselves is a push.

2. From the teacher's side, there is the concern about stepping outside their areas of specialization. Day in, day out, they have the lonely task of raising self-esteem among the terminally insecure. On top of that, they are underpaid and overworked.

Demanding more than

they're likely to get must seem darn silly to them sometimes.

3. Everyone's tendency not to see past the particular show to how new methods could be expanded and integrated into daily operations.

A big part of my mission as an artist is the PERSONALIZATION of people's experience through the medium of technology. I was free to take risks, insofar as I could make myself understood. After all, that is what I had been brought in there to do. And I

was free to take everybody along with me, but only if I never stopped pushing and prodding.

Maybe it's a curse, who knows, but art for me always seems to demand that nothing is done in isolation. Collaboration is specialization transformed by integration. It's a powerful force, but also a scary one.

Sure, some of the students performed splendidly, but most of those who excelled in the process were a part of the confident, articulate, and self-motivated minority. They could take chances, because they had self-esteem enough not to censure their instincts.

My experience with administrators is that they recognize the problems, but are so burdened with considerations that they shrug their

shoulders and say some day. It's tough for me to buy the notion of "some day." There are people ready to effect such changes today, if only the system would embrace the notion that art is not decorative, but, rather, fundamental.

Art confers on those who make it a need to constantly reiterate. As an evanescent art form, theatre is a perfect reminder of how easily the effects of process can be washed away. Now, one or two years later, someone else will have to come and do it all over again. Maybe this ⁵ time, critical mass will be reached, and the system will be transformed. Maybe not.

Hopefully, the fuller implementation of networked digital systems will keep hard-won lessons from being lost so easily. And yet, the truth seems to be, at least from my view, that the climate that exists in schools — even progressive ones — is conducive neither to art, nor to personalization, nor to overall integration. What do we do about that?

72:9)

AIDA MANCILLAS

11-DEC-95 1:04

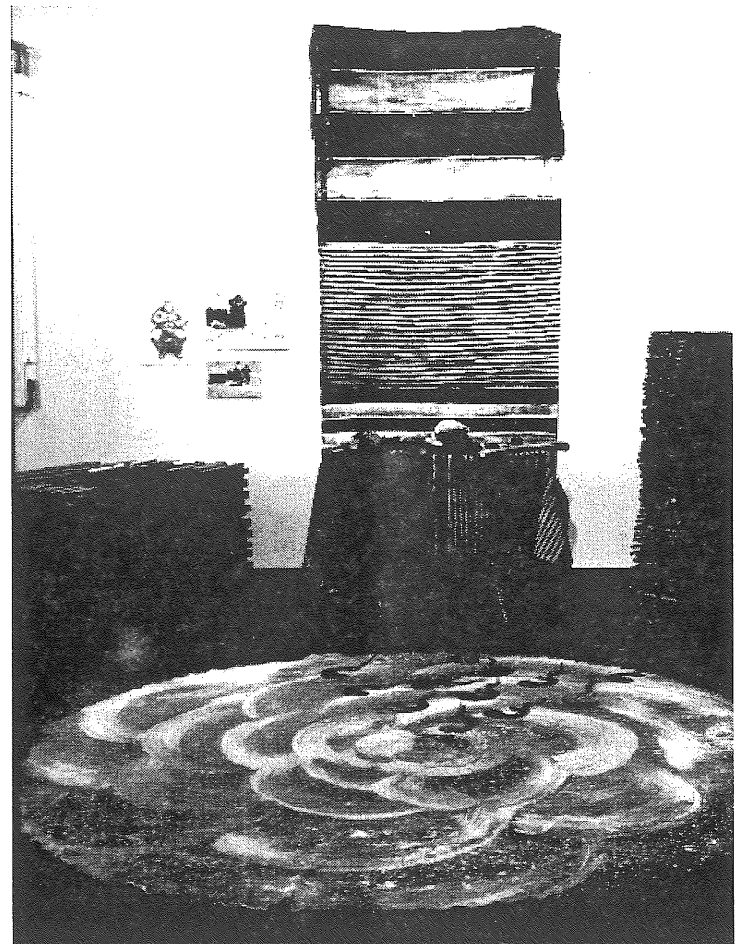
Dear Anna and Lucia:

Thanks so much for inviting me to participate in the discussion on arts and the community. As you know, my partner Lynn Susholtz and I have been working in our community for several years, both as teachers in after school programs which we have designed and as public artists working with the city of San Diego on capital improvement projects. All of the public art projects require some level of community input and may also include other organizations as collaborators.

We think of ourselves as community artists rather than public artists. Our work involves partnerships with various entities and individuals within the neighborhood. We are not artists working alone in a studio; we are problem solvers working with other committed activists to engage and resolve a number of problems that plague this urban area. Our problems are not unlike those of other large metropolitan areas.

North Park, the section of San Diego in which we live, is divided in half by a declining shopping district stretching the length of University Avenue. South of University is a neighborhood of older California Craftsman bungalows, Spanish casitas and other interesting residential archi-

ture from the early part of the century. The population is primarily white, middle class, professional, and fairly affluent with a large gay and lesbian population as well. North of University poor zoning in the seventies and eighties allowed poorly built apartment "six packs" to replace small bungalow



Installation related to the Augustino Dance Theater performance *Absent/Present*, 1990. Concept: Slobodan Dan Paich. Structures: Paich and Augusto Ferriols. Floor cloth: Katie Wolf. Table & wall cloth: Sally Greaves Lord. Drawing: Ferriols (after the performance, he drew from memory Sonya Fye, singer and performance artist, a long-time member of the Dance Theater, who sings throughout the piece). Photographs document outdoor performance. Loosely, an exploration of human presence and the traces it leaves behind. Ideas and feelings regarding thousands of years of toiling humanity. A dancer comes to fill the empty space and ritualistically and playfully rearranges the objects.

Some calendar items reprinted from *Art Calendar* (the monthly marketing and career management journal for artists, PO Box 199, Upper Fairmount, MD 21867. Subscriptions \$32/yr.), *Wired*, *Multimedia Reporter* (from North Bay Multimedia Assn.), *Artweek*, *Video Networks* (from BAVC), *Leonardo Electronic Almanac*, *Fusion* (Art and Technology Society) and *FineArts Forum Online* (paul_brown@siggraph.org). We cannot verify all information sent to us. Readers, inform us of incorrect or false information, please.

All events and exhibits are in the San Francisco Bay Area except where noted. Is your event or exhibit listed here? Send to: Ylem Editor, 967 Moreno, Palo Alto, CA 94303.

Events

MAY 1, 6:30—9:30 PM
NORTHBAY MULTIMEDIA ASSN. (NBMA) FILM & VIDEO.
 A 3D video presentation by *StereoGraphics*. Space limited to first 20 people. RSVP. \$10. 2171 East Francisco Blvd., San Rafael, CA; 707-575-7011

MAY 3, 8 PM
MARK PESCE LECTURE
 Cyberspace researcher, theorist and visionary, Mark Pesce is considered one of the most influential people on the Internet today. Co-founder of VRML (Virtual Reality Markup Language) Pesce has been instrumental in bringing 3D virtual worlds to the Internet. He recently published a book, *VRML: Browsing and Building Cyberspace*. The *Multimedia Pioneers Lecture Series* presents leading visionaries in art and technology. Tickets \$10. SFSU Downtown Center, 425 Market St., 2nd fl., San Francisco, CA; 415-904-7740; <http://msp.sfsu.edu>

MAY 7—10
ETACOM-96 (PORTLAND, OREGON)
 Conference on Emerging Technologies and Applications in Communications (etaCOM-96). Workshops, tutorials, exhibits at all levels in: ATM, wireless, multimedia, internet, client/server. etaCOM-96, c/o American Show Management, 9782 S.W. Nimbus Ave., Beaverton, OR 97008; rosy@sequent.com

MAY 8, 7:30 PM
YLEM FORUM: THE NEW BIG BANG!
 (Details on page 3).

MAY 11
SYMMETRY SYMPOSIUM AT THE SMITHSONIAN, WASHINGTON, DC
 The Smithsonian Institution is hosting a Symmetry Symposium in Washington DC. Leonardo co-editor Istvan Hargittai will be speaking and also signing the new book "Symmetry: a Unifying Concept." Istvan Hargittai, HARGIT-TAI@ch.bme.hu

MAY 15—19
CONTENT '96
 5-day conference/market featuring workshops, panels, tutorials and trade show for people involved in the production of educational films/videos. National Educational Media Network, 655 13th St., Oakland, CA 94612-1222; 510-465-6885; fax -2835

MAY 22—23
MULTIMEDIA 96
 At the Sheraton Hotel. Trade show and seminars on the latest in new technology for education and training. call: 905-660-2491

JUNE 6—11
INTERNATIONAL SCULPTURE CONFERENCE
 At the Rhode Island School of Design. International Sculpture Center, 1050 17th St., N.W., #250, Washington, DC 20036; 202-785-1144

JUNE 8, 9 AM—1 PM
YLEM EVENT: SAN FRANCISCO GEOLOGY FIELD TRIP
 (Details on page 3)

JUNE 11, 5 PM
GROUNDBREAKING FOR THE FUTURE TECH
 The Tech Museum of Innovation will host a groundbreaking ceremony for its new permanent facility. Plans include a high-tech remote-controlled groundbreaking, to be featured globally on the Internet. The new building at Park Avenue and Market Street in downtown San Jose will open in fall 1998. It will be a world-class science center, more than six times the size of the current facility. Information: Info: The Tech Museum, 408-279-7157

AUGUST 4—9
SIGGRAPH 96 (NEW ORLEANS, LA)
 The big show of the year for computer graphics technology. Request a brochure from: <http://www.siggraph.org/conferences/siggraph96/cfp/ftp://ftp.siggraph.org/conferences/siggraph96/cfpgoopher://gopher.siggraph.org/Conferences/SIG-GRAPH96/Call for participation; 312-321-6830; fax -6876>

UPCOMING FORUMS:
 July 10—Holography
 September 11
 November 13

SEPTEMBER 2—7
ARS ELECTRONICA FESTIVAL (LINZ, AUSTRIA)
 Theme: "Memesis—The Future of Evolution". Symposia, exhibitions, concerts, events and a wealth of art projects. "Memesis" is concerned with "interactivity" as a key cultural technique, and addresses the question of the evolutionary "fitness" of "memes"—that is, the cognitive behavioral patterns which are propagated via communication, and which find what amounts to an ideal environment in the electronic media. The 1996 Festival week—which in future will always be in autumn—coincides with the opening week of the Ars Electronica Center, which opens its doors on 2 September 1996. tel + 43-732-6900-267; fax + 43-732-712121-2; info@aec.at

SEPTEMBER 16—20
ISEA96 (ROTTERDAM, THE NETHERLANDS)
 The Seventh International Symposium on Electronic Art: A non-commercial symposium, with papers, panels, poster sessions, and institutional presentations. Optional workshops and tutorials. Wonderful concerts, performances, electronic theater, an exhibition, publications, and public events. Includes Dutch Electronic Art Festival (DEAF), a curated exhibition, accompanied by a symposium, performances, and special events. Start in Linz, Austria for *Ars Electronica* (September 2-7), then the *European Media Art Festival* in Osnabruck, Germany (September 11-15) and finally Rotterdam, the Netherlands for *ISEA96* (September 16- 20) after which *DEAF*, the *Dutch Electronic Art Festival* continues for several days and *R96 'Media Man'* goes on for another week after *ISEA*. A wide variety of technology-art events will take place all over Holland during this period. ISEA96, PO Box 8656, 3009 AR Rotterdam, The Netherlands; tel 31-10-213 3003; fax 31-10-213 4190; isea96@hro.nl

Exhibits

MAY 4
PAPER TIGER TELEVISION'S INFORMATION SUPERHIGHWAY
Paper Tiger Television in New York City has never flinched from off-beat video techniques or social issues! TVs in the windows display the works to people on the street.
 San Francisco Art Commission Gallery installation is at 155 Grove St. (different from gallery at 401 Van Ness Ave.), San Francisco, CA; gallery: 415-554-6080; art commission: 252-2590; fax -2595; sfac-gallery@sfpl.lib.ca.us

THROUGH MAY 5
NAM JUNE PAIK
"Electronic Super Highway: Nam June Paik in the '90s." When asked recently whether he intended to humanize technology, Paik replied, "Yes. I want to make it ridiculous." This is a spectacle, with over 1,000 TV screens blasting. (Epileptics are warned to stay away).
 7 San Jose Museum of Art, 110, S. Market St., 95113; 408-294-2787

THROUGH MAY 14, TUESDAYS 2-6 PM
NEW VOICES, NEW VISIONS EXHIBIT
Interactive works that are contained within the computer itself. Interval Research, co-sponsor of this competition, has a quiet room where all last year's winners are displayed. Allow a couple of hours to do justice to these time-based works! Note that the "gallery" is only open Tuesdays.
 Interval Research, Stanford Research Park, 1801 Page Mill Rd., Palo Alto, 94304; 354-0900; gallery@interval.com; http://www.nv.org

THROUGH MAY 14, WEEKDAYS
SOURCE CODE: PAST, PRESENT AND FUTURE
Computer art by Ylem member Margaret Astrid Phanes.
 Calypso Imaging, Inc., 2000 Martin Ave., Santa Clara, CA 408-727-2318

THROUGH JUNE 2
FIREORGAN BY TRIMPIN
Sounds of the FireOrgan are created acoustically by the thermodynamics of flame, air and length of tube. The FireOrgan also uses the latest digital technology to activate the flames, making them responsive to the presence of visitors. Trimpin's installation at the Exploratorium is a part of SoundCulture 96. In April 1996, San Francisco hosts the third transatlantic festival of contemporary sound practices.
 The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307; http://www.exploratorium.edu; pubinfo@exploratorium.edu

THROUGH JUNE 2
REMEMBRANCE
Poses the question "How has AIDS affected your life?" A visitor first watches several revealing segments devoted to people's experiences or feelings about AIDS. Then, in a private booth with recording equipment, visitors record their own feelings on the subject.
 The Exploratorium, 3601 Lyon St., San Francisco, CA 94123; 415-563-7337; fax 561-0307; http://www.exploratorium.edu; pubinfo@exploratorium.edu

JUNE 15 — DECEMBER 31
LASERS, LIGHT & COLOR
In a whirling kaleidoscope of color, light and scientific discovery. The Tech opens a new special exhibit. Lasers, Light & Color is a series of hands-on and interactive exhibits that will allow visitors to explore and understand rainbows, shadows, and reflections, as well as discover innovative uses of light in holograms, communications, medicine, and much more.
 The Tech Museum of Innovation, 145 W. San Carlos St, San Jose CA 95113; 408-279-7150; fax -7167

THROUGH JUNE 31
SPECIAL DISPLAY: COMPUTER MEMORY
IBM Corporation will present a special display at The Tech on the history and development of magnetic storage devices and the disk drive industry.
 The Tech Museum of Innovation, 145 W. San Carlos St, San Jose CA 95113; 408-279-7150; fax -7167

JULY 27 — SEPTEMBER 22
BIENNALE OF SYDNEY
10th Biennale of Sydney exhibition to feature artists working in many media and fields, and whose art incorporates such reproductive technologies as video, photography, film and computers. Held every two years, the Biennale of Sydney is Australia's premiere exhibition of local and international contemporary art.
 Biennale of Sydney, tel +61 2 368 1411; biennale@geko.net.au

ONGOING
EXHIBIT OF "HANDWRITING RECOGNITION" TECHNOLOGY
Interactive exhibit showcasing the latest cursive handwriting recognition technology from Motorola, which literally gives the visitor a "hands-on" experience: testing a computer's ability to interpret and evaluate handwritten responses to a series of trivia questions. The latest software recognizes the natural handwriting styles: cursive, print and mixed.
 The Tech Museum of Innovation, 145 W. San Carlos St., San Jose, CA 95113; 408-279-7150; fax -7167

MAY 10TH
"HONEYMOON WOODS"
A childhood memory told through the idiom of Little Red Ridding Hood and the Big Bad Wolf. One of several videos in this curated screening entitled "Artists & Children."
 ATA (Artists TV Access) 992 Valencia St at (21st), SF 415-824-3890 or ata@sirius.com

Opportunities

DEADLINE ASAP
INTERNATIONAL DIGITAL MEDIA AWARDS
Open to all. Interactive multimedia incl. CD-ROM, diskette, kiosk, installation, interactive digital media performances, online applications, Web sites. Awards presented May 24.
 John Bassett Theatre, Toronto. Design Exchange, PO Box 18, Toronto-Dominion Centre, Toronto, CANADA M5K 1B2; 416-216-2134; fax 368-5606; thalie@idma.org

DEADLINE MAY 1,
THE 2ND FIRST ANNUAL CACOPHONY DRIVE-IN MOVIE FESTIVAL
All works must be original and less than 13 minutes in length. Longer "Burning Man" movies may be eligible. Formats: VHS (stereo sound OK) or 16mm. Artists selected get free admission to festival, prizes, and best entries get sent, with permission, to programmers at major broadcast venues, including Bravo, BBC and MTV London for possible broadcast. Submit with SAS mailer, name and address to:
 Shelby Toland, PO Box 881911, San Francisco, CA 94188 (Please include \$10.00 entry fee in check/money order to "Film Festival")

DEADLINE MAY 10
ENVIRONMENTAL ARTS INSTALLATION
Site-specific work. Juror: Linda Steigleder, Director, Danforth Museum of Art. Show Aug. 15-Nov. 17. Pros.: SASE to
 Environmental Arts, Inc., c/o Fuller Museum of Art, 455 Oak St., Brockton, MA 02401

DEADLINE MAY 15
BRIDGES: A COLLABORATIVE PROJECT
The San Francisco Art Institute's 115th Annual Exhibition, 11/21/96-1/5/97. Reviewing proposals from artists in all media in the Western States who are working in collaboration with people or groups

from other fields. We are especially interested in collaborations with nonartists. Send SASE for pros. to: Artist's Committee—Bridges, c/o Walter McBean Gallery, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133

DEADLINE MAY 15

SEEKING SECURITY

The Human Spirit and the Compulsion to Control. Open to U.S. artists. All media incl. performance and installation. Show Oct. 9–Nov. 10. Pros.: SASE to Works/San Jose, 260 Jackson St., San Jose, CA 95112; 408-295-8378

DEADLINE MAY 22

IMAGININGS

Wall-hung work "of imagined fact or fancy, from the possible to the impossible!" Max. 50 X 40 X 4", framed, ready to hang. "Gallery 35 minutes from Manhattan at entrance to arts facility housing ... theater. Minimum 2,500 viewers expected per exhibition." For pros. SASE to: The Stage Gallery, 238 Frankel Blvd., Merrick, NY 11566, 516-623-3504

DEADLINE JUNE 1

ART FROM DETRITUS

Recycling with Imagination. Media: otherwise discarded aluminum, glass, paper, plastic & steel. Show in Sept. 1996 during Nat'l Recycling Coalition in Pittsburgh. "The catalog is a critical part of this exhibit & for getting the recycling message out. All artists are invited (whether in the show or not) to make a statement about saving the earth with/through art." Send for guidelines. Send 4 slides, bio, statement about recycling/the environment/your art, SASE to Vernita Cognita, Project Director, "Art from Detritus," PO Box 1149, New York, NY 10013-0866

DEADLINE JUNE 2

PICTURE THIS

Open to U.S. artists. Drawings, paintings, prints focusing "on the descriptive and narrative power of art." \$15/up to 2 slides (accompanied by the text for each piece). Juror: Dr. Dorothy Kostuch, Chair/Liberal Arts, Center for Creative Studies. Show Jul. 26–Aug. 24. 30% commission. Insurance. Pros.: SASE to A.C.T. Gallery, c/o Brigette Neal, 4506 Kensington, Detroit, MI 48224; 313-441-1759

DEADLINE JUNE 3

HEADLANDS CENTER FOR THE ARTS

Open to Bay Area, NC, and OH artist (3 months) and writers (2 months). Living quarters, studio, \$500/month stipend, dinner 5 nights/week, travel expenses. Facilities in old military installations next to 13,000 acres of open coastal space in the Golden Gate National Recreation Area. Headlands Center for the Arts, 944 Fort Barry, Sausalito, CA 94965; 415-331-2787; fax -3857

DEADLINE JUNE 28

NEW VOICES/NEW VISIONS

Open to all. "digital works (not commercially marketed) that can be sent in their entirety on a computer-readable medium. Any subject. No installations. PC or Macintosh." No fees. Formats acceptable: up to 10 floppy diskettes, up to 3 still images, 1 Syquest cartridge, DAT or CD-ROM (include catalog), online (send access address as URL), director work (provide in projector format); no videos or slides. Jurors include: Laurie Anderson, Lynda Barry Beryl Korot, Mark Pellington, Vernon Reid, Ntozake Shange, Jane Wagner. New Voices/New Visions, Interval Research Corporation, 1801 Page Mill Rd., Bldg. C, Palo Alto, CA 94304; 415-855-0788; fax -0780

ARTISTS USING WATER TO MAKE MUSIC

Museum exhibit planning and design firm is creating a database of artists who use water to make music for a planned exhibit in a new science center. Seeking large, interactive indoor/outdoor installations. Send or fax materials. Gyroscope, 11045 Broadway Terrace, Oakland, CA 94611; fax 510-450-0979

BLASTHAUS GALLERY SEEKS SUBMISSIONS

For upcoming exhibitions in 1996. Founded in April, 1995 as a venue for artists using technology and new media. For more info: Blasthaus, 217 2nd St., San Francisco, CA 94105; fax: 415-896-1755; blasthaus@aol.com; <http://www.blue.org/blasthaus>

CYBERSTAGE SUBMISSIONS SOUGHT

CyberStage, the Toronto-based arts and technology magazine, is pleased to announce the release of its Winter issue. If you would like to contribute to *CyberStage*, get in touch at cstage@passport.ca; if you would like to find out how to obtain a copy of this or any back issues, please also let us know. cstage@passport.ca; Mark Jones, Editor, 73121.74@compuserve.com

DEVELOPMENT ASSOCIATE SOUGHT

Join the team that will open the California Science Center in 1997. Requires one to three years of fund-raising experience, preferably in a museum, educational, or cultural organization; independent writing and interpersonal skills; a commitment to meeting fund raising goals; special event experience; and Bachelor's degree or higher. Salary: \$28,000 - \$32,000 and benefits. Send resume and writing sample to:

Marilyn Popperwell, California Museum Foundation, 700 State Drive, Los Angeles, CA 90037; fax (213) 744-2240.

HI-OCTANE VIDEO

Showcasing hot new film and video by emerging Bay Area directors on cable channel 47. Sundays at 12:30 pm. Send submissions to: HiOctane Video, c/o VideoCat Productions, 310 Townsend St., Ste. 200, San Francisco, CA 94107; 415-512-9061

KALEIDOSCOPE '96

First International Window exhibition in real time on worldwide computer-art and video-art. To coincide with the International Venice's Cinema Exhibition, video-art, video-sculpture, video-installations, cyber-art, computer-art, etc. The participation to the Exhibition is free. Send a message including the URL of a page where your production can be viewed and a short curriculum to receive the rules of participation for the exhibition. boccia@mbox.vol.it; Caterina Bustaffa, Boccia Communications, aContent-Type: text/plain; charset="us-ascii"

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"SPIDER OR FLY?" CONTEST

O'Reilly & Associates and the Netfuture newsletter are sponsoring "Spider or Fly?," a writing contest that seeks responses to the question, "Are we masters of the Web or trapped in it?" The best of the entries will be published by O'Reilly & Associates. First prize is \$2500. Four second prizes of \$500 each and five third prizes of \$100 each are also offered. Contact: sara@ora.com (Sara Winge) or, <http://www.ora.com/staff/stevet/netfuture/sof/announce.html>

Needs/Offerings

MAY 11, 10 AM—12:30 PM

WORLD WIDE WEB PAGE- MAKING

Learn the basics of Web page publishing and design tips to make an attractive home page. \$25.
The Tech Museum of Innovation, 145 W. San Carlos St, San Jose CA 95113; 408-279-7150; fax -7167

JUNE 8, 10 AM—12:30 PM

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In an exciting environment full of sound, color graphics, animation and more, create a multimedia show. \$20.
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ART AND TECHNOLOGY SOCIETY

Join the Art and Technology Society. Dues: \$15. (Newsletter by mail instead, \$20).

9 Robert Mykland, 12040 Steppingstone Blvd., Tampa, FL 33635; mykland@netcom.com

POSITION WANTED

Director Developer/Lingo Programmer available for multimedia presentations, interactive games, and Shockwave and Java for the Web.
Debra Cohen, 718-544-8308; 75463.1717@compuserve.com

ART WORLD LUMINARIES JOIN STREET ARTISTS IN FEDERAL LAW SUIT

Many art museums, artists, critics, art dealers and the ACLU in appealing a controversial Federal Court ruling. *Lederman v. City of New York* 94 Civ. 7216 (MGC) charges New York City with violating street artists' First Amendment rights. None of the arrested artists have been brought to trial in Criminal Court or convicted of a crime. Every case is eventually dismissed. The confiscated art is sold at a monthly Police Department

forfeiture auction or destroyed, often before the cases are dismissed in court. contact: A.R.T.I.S.T. (Artists' Response To Illegal State Tactics), (718) 369-2111; ARTISTpres@aol.com; <http://homepage.interaccess.com/~mar/nyc.html>

BURNING THE INTERFACE

The first major survey exhibition of works on CD-ROM by contemporary artists from Australia and other countries. Issues dealt with by the artists in these works include cybernetics, sexuality and the body, personal and cultural histories, gender and identity, mythologies, language and semantic systems. Humour is a strong element in a number of works. info: Mike Leggett (m.leggett@unsw.edu.au); http://www.gu.edu.au/gart/Fineart_Online/info/cd-rom.html

CENTER FOR ELECTRONIC ART

Offering a range of classes in Basic Macintosh, Windows, Internet, animation, multimedia, and desktop publishing.
Center for Electronic Art, 250 4th St., San Francisco, CA; 415-512-9300

SAN RAFAEL CULTURAL AFFAIRS COMMISSION

Calling for participation in creating a new space for art, artists, arts organizations and arts retail in downtown San Rafael. If you need or can offer live/work space, exhibit space, wall space in restaurants or retail stores, management skills, "follow-up committee" service or other help, write: Phyllis Thelen, Chair, San Rafael Cultural Affairs Commission, PO Box 151560, San Rafael, CA 94915

FOLIO D

Offers a unique process to reproduce seamless works up to 16 X 62" from photographic transparencies, prints, or digital image files. We print on prepared artist's canvas, cloth, and synthetic materials—an ideal solution for large format prints, limited editions, corporate art, or public art installations." Folio D (Contact Michael Charvet), 5945 Pacific Center Blvd., Ste. 510, San Diego, CA 92121; 800-346-5227; 619-597-1180; fax -1590; mcharvet@foliod.com; <http://www.foliod.com>

ART PERFORMANCE = CRIME IN SAN FRANCISCO

On November 26, 1995 SRL staged a performance entitled *Crime Wave*. Although no injuries occurred and no property was damaged other than that owned by SRL the site was searched and Mark Pauline and Mike Dingle were held for questioning. A copy of the materials relating to this event are all contained on the new SRL site at: <http://www.srl.org>. If you would like to offer help in any way, please send e-mail to srl@srl.org or markp@srl.org

GALILEO: MULTIMEDIA

EDUCATION ON-LINE

GAL:ILEO (Graphical Access Link: Interactive Learning and Education On-line) is the Multimedia Studies Program's (MSP) web site, a laboratory for the developing technology, aesthetics and culture of the global multimedia information network. The MSP is also exploring the future of on-line distance learning through the delivery of our multimedia courses over the World Wide Web. This spring MSP is offering its first on-line course, *Demystifying Multimedia Technology*. This new, experimental course will be available on GAL:ILEO, the MSP web site, free of charge to anyone with Internet access. This summer, MSP offers its first on-line curriculum

for program and certificate of completion credit. Catalog also describes dozens of courses taught on-site. Among the instructors are Ylem members **Andrew Hathaway, Linda Jacobson and Mike Mosher**. Multimedia Studies Program, SFSU Downtown Center, 425 Market St., 2nd fl., San Francisco, CA; 415-904-7740

INTELLECTUAL MEDIA PRODUCTIONS

Calling all authors, musicians, software writers, illustrators, photographers and moviemakers, in the creation of Intellectual Media Productions. (let's call it the IMP Web site). This includes the technical and legal people who assist in the production of a media product. Email your comments or creative solutions you have to offer to: Alan Ridley +44 0 1324 717936 (office hours GMT) aridley@post.almac.co.uk

MAC ACCESS

Offering Mac lab time with Photoshop, Illustrator, Director, etc. for \$6 an hour; Premiere, After Effects, Deck II \$12 an hour. CD-ROM Burning: \$50 for Mac, PC, Audio or hybrid, \$25 per additional copy. Video outputting \$20 per hour of labor time.
Bay Area Video Coalition, 1111 17th St., San Francisco, CA 94107; 415-861-3282, ext. 17

NEW BLUE RIBBON PAGE

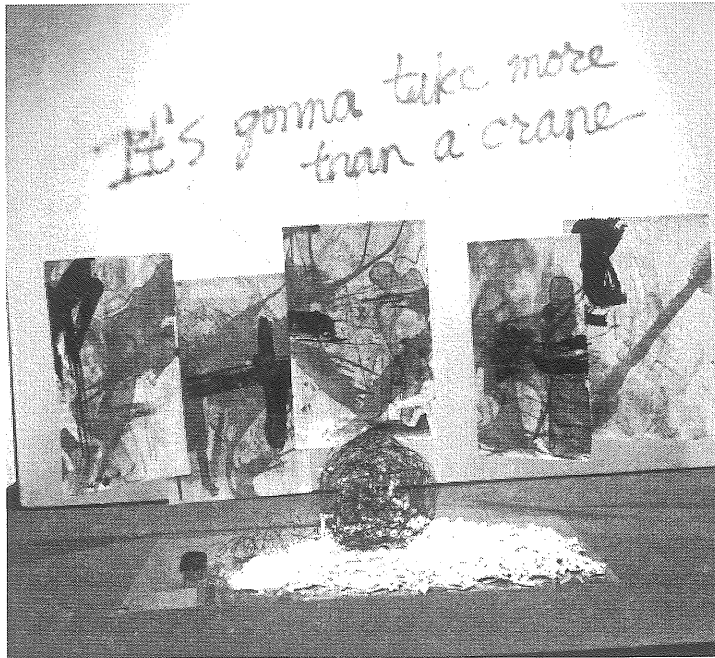
Use a blue ribbon (à la the red AIDS ribbon and the POW/MIA yellow ribbon) to symbolize online free speech and to raise awareness about the Communications Decency Act and other Internet censorship efforts. Please wear a blue ribbon and also put blue ribbon graphics on your WWW pages with links to: <http://www.eff.org/blueribbon.html> (or another Blue Ribbon page)

court and cottages.

(continued page ten)

No amenities (schools, parks, adequate transportation) were factored into the tremendous increase in population. The residents of this area are less affluent, African American with a fast increasing Latino population, and young. Seniors and immigrants also form large constituencies. In between the two North Parks lies a struggling, blighted commercial district, once the jewel of all San Diego.

In responding to the remarks of Mark Petrakis I can only concur that the biggest obstacle facing the community artist or activist is the bureaucracy that is supposedly serving the community. Bureaucrats are inherently risk avoiders, their actions dictated by codified rules and regulations, generally in the form of thick, unreadable manuals. Artists, by contrast, are risk takers, experimenters, visionaries. They see possibilities where others may see only obstacles. They do not eliminate possibilities because "it hasn't



been done that way before."

Artists are useful to communities when they can be a part of the decision making process of the neighborhood. When this happens, as it has in certain parts of San Diego, artists are seen as bringing valuable tools to the table. They are often able to help their neighbors re-envision or restate their concerns so that solutions become more easily evident. They can function as bridge builders between diverse constituencies. They can help focus discussion away from the minute and divisive, to the larger conceptual issues or metaphors that can drive a rebuilding or revitalization process.

For Lynn and me it has been important to become part of the policy making structure of our neighborhood. We are both board members of the local community association which has the ear of our local district council member. Additionally we serve on the city's Art in Public Places Committee, which creates policy for public art in the city. I also sit on an allocations board which funds neighborhood and citywide events. As you can imagine we spend a lot of time attending meetings.

Hardly the romantic notion of the artist. But our presence, and the presence of other like-minded artists,

Ellen Bepp, L. Tomi Kobara, Norine Nishimura with Dennis Jennings, *It's Gonna Take More Than a Crane*, 1995. Mixed-media installation. 9.5'x12'x8'.

has made us visible to government, other agencies, and the public. When artists are not seen as "on the fringe" most citizens quickly recognize the visual and conceptual skills which we bring to a discussion. In an era in which the arts are taking so much flak (and they do here in San Diego as well), neighborhood groups are turning to the arts as a lifeline; as a way to rescue neighborhoods, keep children safe, improve the quality of life of all citizens, and create public space which brings diverse constituencies together.

I have not been more specific in some of the things that Lynn and I do, or some of the strategies we think are more successful in others in the artist / public partnership. As other artists working in the community write of their experiences I hope to continue shaping this dia-

logue. Until then.

Aida

72:12)

TIMOTHY COLLINS

11-DEC-95 20:59

Interesting discussion.....let me toss in a statement Reiko found from David Antin: "If you come from outside to visit the people and they let you stay they will adopt you as a matter of course and you become a member of some clan and then you're also a people so to speak of course you could extend that habit to all people in all directions that you could conceivably reach and then everybody would be a relative but the limitation of distance is significant and the point is that for such a discourse to take place at all you need an act of translation....." from David Antin's "Talking at the Boundaries"

Translation, and conversation.....are in my mind the best models for community art practice. Ultimate support for the arts must emanate from a societal appreciation of the discipline. We need to research, experiment and formulate new systems of interaction, production and presentation. We need to vigorously promote critical creative inquiry while at the same time expanding the public understanding of contemporary practices.

Translation, aesthetics, curiosity, economically transcendent ideals, the language of the trees, the birds and the bees; the economically disadvantaged, the historically forgotten, the politically disenfranchisedthis isn't activism, it's creativity "engaged"!

72:13)

JUDY MALLOY

12-DEC-95 14:45

>new systems of interaction
>creativity "engaged"

So how are folks translating elements of interactive art, on-line art, other electronic art into working with communities? I've found that the MUD's/MOO's work as well as anything that I've tried with students because they are free, are easy to work with and are platforms where it is possible to simulate communities so that building parallel communities can be a way to look at existing communities.

72:14)

ANNA COUEY

12-DEC-95 15:29

Good question, Judy. I wrote this off-line, and some of it responds to your question. Kind of...I didn't at all tackle the relationship of off-line & on-line communities!

Thanks Mark, Aida, Tim & Reiko for sharing your stories and thoughts. And Lucia... thanks for deciding to hold this discussion in the Interactive conference. Art that is designed for interaction, must on some level reach out to its audience...the perspectives of artists who've worked in communities shed clear light on many issues we've been talking about in the conference, from a different angle. It's wonderful to have this opportunity to integrate!

Mark, I was especially struck by your comment on the tendency for the participants in the Drake School project to see the art in its frame, but not beyond, into daily life...& wonder if the reiteration you speak of is a solution. One that, of course, takes time. Aida...I would definitely be interested in hearing more

about the strategies you and Lynn feel are effective - along with stories about your community art projects.

Good David Antin quote, Tim! Good reminder about translation & conversation...and about entering our communities in constructive way.

The communities I've had the most experience in developing art projects with are on-line - between 1986-1993. Some of the difficulties Mark has spoken of were not evident there. I'm sure a lot of that had to do with the environment itself being new, and the on-line population of that time typically being people who were experimenters and visionaries - or they wouldn't have been there.

But even in cyberspace, I ran into rules. In "Cultures in

Cyberspace," a 5 community networking event I organized for TISEA in Sydney, the main communication line to link 5 on-line communities - a USENET discussion group - failed because we, and the host system in Australia who put out a call for creating the group, didn't know the proper etiquette. None of us participated in the public discussion of the purpose of the group (we didn't know it existed), and, those who did misunderstood its purpose, then made a consensus decision not to

distribute the discussion. We had to develop a last minute alternative! I suppose that story illustrates why it's useful to get directly involved in the community orgs that are shaping policies.

Most of the difficulties I've encountered, though, have more to do with figuring out how to give a community its own voice, especially in projects where I've tried to set up conversations between culturally diverse on-line constituencies. Communication styles and sense of purpose

often varied between different groups...which sometimes meant the deep communication I'd hoped for didn't take place.

I wonder how possible it is really, to come in, as Mark did, and as I've done, to organize an event, and then leave, and still have a lasting effect. How much the success of such works depends on entering the community and taking it on as yours.

(continued on Arts Wire)



Zhuóguāng Zhao, sketch for mural *Spring in Cupertino*, 1995. Watercolor, ink, 11"x21".

ART REVIEW:

Steina Vasulka, San Francisco Museum of Modern Art and Michael Naimark, Center for the Arts, Yerba Buena Gardens, San Francisco.

by Sonya Rapoport

Two recently constructed art spaces, the San Francisco Museum of Modern Art and its neighbor, the Yerba Buena Center for the Arts, are exhibiting large video installations that are virtually communicating with one another. In MOMA is STEINA AND WOODY VASULKA: *MACHINE MEDIA*, the dazzling retrospective of these video art pioneers. The Center for the Arts houses Michael Naimark's refreshingly innovative *BE NOW HERE* (see Leonardo Electronic Almanac vol. 4, no. 1). Both this work and Steina Vasulka's *WEST*, which is included in the retrospective, are about landscape that has been created and transposed electronically into landmark works of art.

The circular format of their presentations is superficially similar. Hers is a double tiered multi (22)-monitor picture field and his is a 60 degree panorama video projection onto a large screen. However, their differences, rather than their resemblances, tell us more about the work. Naimark's *BE NOW HERE*, created in early 1996, pushes, in a simplistic way, buttons that make a state-of-the-art project. Among the buttons are interactive devices such as a 16-foot diameter rotating viewing platform – be careful not to trip; 3-D glasses; and controls on the top of a centrally located pedestal that one manipulates to select the video sites. In spite of the casual photography, there is magic in the total immersion

one experiences among the projected landscapes. Keeping up with the camels at Timbuktu, walking along the outskirts of Angkor Wat ruins, rushing to the Wailing Wall in Jerusalem, and selecting a cafe in Dubrovnik have us mesmerized in virtual reality. Another button: Naimark has tried to give a message of a global community of contrasting cultures by selecting these UNESCO-designated endangered cities.

Steina Vasulka also shows us ancient ruins, those of the Anasazi in Santa Fe, New Mexico. But in her case, the past and the present merge in a desert landscape with the inclusion of images of a satellite saucer, mirrored sphere reflections, and railroad tracks. These images are contained in the pictorial space itself rather than by hands-on interaction. The video artwork, *WEST*, was created in 1983. Its formal art conventions were arrived at by recombining digitized fragments which alter our visual orientation into a purely aesthetic experience. The dynamics of images moving in and out, across, and up and down, including neither people nor community, give a message of beauty within the context of an early art form interlocking space and time. Artist and art theorist Charles Biederman's prescient history of perceptual initiation considers *ART AS THE EVOLUTION OF VISUAL KNOWLEDGE* (1948). Has art surpassed the limitations of human vision and gone into the physicality of virtual experience?

Sonya Rapoport

6 Hillcrest Court, Berkeley, CA 94705 USA

e-mail: rapop@garnet.berkeley.edu

URL: <http://www.lanminds.com/local/sr/srapoport.html>

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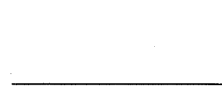
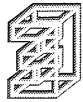
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n., pronounced

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from which the

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